Nicholas M. Schenck Reported Offering Irving Thalberg New 10-Year Contract with Metro

CANADIAN MOVING PICTURE DIGEST

Vol. 27, No. 31 TORONTO 2, CANADA Nov. 23rd, 1935

PREDICTION!

THE BIGGEST HIT IN CANADA'S HISTORY!

You can imagine how Canada will take "MUTINY ON THE BOUNTY" when you consider that it is the Biggest M-G-M hit in the U. S. A. in 9 years. We predict it will be Canada's *biggest sensation of all time* because it is the perfect subject for the Canadian public!

(over)

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

The electrifying news sweeps the industry! Not since "Big Parade" and "Ben Hur" has there been a box-office smash to compare! Out of 36 opening engagements of M-G-M's **"MUTINY ON THE BOUNTY"** *every single one holds over!* Words cannot describe the sensation this picture is causing. Beyond even the wildest dreams of its producers! Praise to its stars Charles Laughton, Clark Gable, Franchot Tone, Director Frank Lloyd, Producer Irving Thalberg (*Associate Al Lewin*) and all who helped make it possible! (*And now get ready for M-G-M's next one! "A Night at the Opera" starring the Marx Brothers!*

Canadian Moving Picture Theatres Doing 40% More Business Than Last Year

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Managing Director

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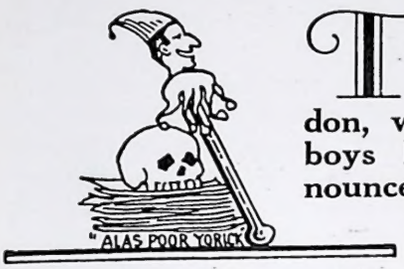
ALGEBRA NEXT



THERE was a cartoon in one of the daily papers, London, which showed two boys looking at the announcement, or billboard, in front of a Cinema, which read, William Shakespeare. One urchin said to the other, "They'll be givin' us Algebra next". There is your answer.

Ever since Warner Bros., inspired by Max Reinhardt, decided to give the Screen, Shakespeare, it looks as if we are going to have Shakespeare upon the Screen.

The Sunday Express announces that Elisabeth Bergner is to do "Rosalind", in, "As You Like It" for her next film, produced by Twentieth Century-Fox.

Elisabeth Bergner should make an excellent "Rosalind," the part is most familiar to her, for she played it for several years, 600 performances in Berlin and toured with it all over the Continent with great success.

Norma Shearer is to do "Juliet", in, "Romeo and Juliet" for Metro-Goldwyn-Mayer, and if Leo, the Lion, selects his cast as he did the cast for "David Copperfield," he starts off primed for success.

Warner Bros. will produce "Twelfth Night" with Marion Davies, this too sounds inviting. Other companies are talking about "Hamlet" - "Julius Caesar" - "Macbeth" - "Othello"; starting an epidemic of Shakespeare, just as we had an epidemic of costume plays!

There is no announcement as to whether these pictures will be road-shown. The Digest has never been in favour of road-shows for pictures, because no picture made is too good for the patrons of motion pictures, the regular customers, who faithfully, for good, bad and indifferent pictures, for over a quarter of a century, they and their children, pay at the box-office.

It is the masses, and not the classes which have made MOTION PICTURES, and which make Motion Pictures an enterprise which pays. It is this public which should be given every consideration. Persian rugs, air-cooling systems, tapestries, comfortable chairs, every conceivable convenience, and luxury, are not considered too much for this public; then why is Shakespeare?

If the producers are producing Shakespeare to elevate the masses, or because they have run out of material for them, or to gratify the ambition of stars, or directors, let them present Shakespeare at popular prices, to the people who have made these stars, directors and producers, by their cash paid in at the box-office.

If Shakespeare is being presented for the benefit of the classes, it is work which will not pay; for the classes still elevate their eye-brows at Motion Pictures, and still prefer to see Shakespeare upon the stage. Incidentally, with the revival of the Drama, through the Little Theatre Movement, Shakespeare is being presented all over the place, and at specially low prices for students, etc.

The Digest may be wrong, but since Shakespeare was never famous as Box Office in the great days of Drama, why should it be box-office now?

Warner Bros.-Reinhardt production of "Midsummer Night's Dream," released to the general run of picture houses, will prove a treat, something different, something new, something to talk educationally about. Norma Shearer as "Juliet" will inspire as much comment as Norma Shearer did as Elizabeth Barrett Browning, but that is enough of Shakespeare for one season, that is if the Industry of Motion Pictures has not suddenly developed a superiority complex, and no longer cares for money!

RAY PRESENTS

RAY LEWIS

IF I had not read the book on words, recently written by A. P. Herbert, and titled, "What a Word", and which has no connection with that saying, "The Greeks Had a Word For It", I might not feel it necessary to explain, what I mean when I say, I find it necessary to give ten million people the push, in England, a few more or less is not the question.

Giving ten million people the push, means pushing ten million people out of the way. My way or your way, again doesn't matter!

Since The Digest travels to the Trade in England, as well as America, I may find it advisable to explain that, "getting the push" in England, is equivalent to "getting the sack", the latter rather obsolete as a term, but not so absolute by way of human behaviour, the latter which has added to that modern inconvenience, called, Unemployment.

NOW, lest the modern generation still fails to understand, "getting the sack", I am not referring to being hit upon the head with a sack, filled with sand, or even empty, I use the word to denote that your employer has given you the bounce, if you have an employer; and getting bounced, quite English, by the way, don't blame me, they used it before I came to London, getting bounced, means that you are discharged, not like a cannon ball, which spins forth from a cannon, or like a discharge of shot from a gun, it means that you are fired; and now we get into America.

Every American knows what it means to be "fired", if he is an employee, but for the sake of my English readers, I explain, that, being "fired", does not imply that you are exploded from a gun, like gun-powder, or "fired" like the coal in a fire-place, it means that your services are no longer desired by your employer.

I am glad that I have cleared this up, since Mr. Herbert, whose book has been so complimentarily reviewed by the London press, states that we use terms which do not define our meaning, and that it is time that we spoke plain English.

NOW, I return, I was going to say we return, being friendly, but you may wish to keep out of international questions, so I return, to my reasons for desiring to give ten million people the push, or a push, have it your own way, as you desire me, in England.

Someone asked me, it doesn't matter who, because if I gave you the name, you would not know her, what I thought was the difference between London and New York City; both cities famous as cities, in a world of famous places.

Ever since I was in my teens, I have visited New York, to see shows, fashions, to make business contacts, to be revitalized by new ideas, and feel the enjoyment of the joy of work.

For the past seventeen years, I have, on occasion, visited England, remaining in London, once for a year, at other times, two or three months. I have never been able to determine the difference between London and New York City, my escape from such a question, has been, that, these two cities, were so different, so individualistically fascinating, that one could not compare one with the other.

I love London for London's sake, and New York for New York's sake. Not a very illuminating reply, but a comparison between two such cities, so different, appeared at the time of the question, to be impossible to answer.

I remember my son, when he was about ten years old, saying to me, when I asked why he liked blondes, that he could not explain the reason for such a preference, he just liked blondes; and he added, the fact that he was a little boy was not the reason that he could not find a better answer, "if you asked Dad, why he likes blondes, he will not be able to give you a better reply than I have". In view of the fact that I was a brunette, with no desire ever to be a blonde, I did not pursue the question.

BUT to return to London, and New York. On my visit to London, which I have not seen since 1930, I find London much changed. The old, lovely homes are fast disappearing; "for rent", "for lease" signs, in even the most "swanky" of districts, are evident, and flats are going up here, there, everywhere, an acquisition by way of modern improvement, and conveniences, but otherwise, spoiling the effect of a London, old, old in history.

When homes and gardens are removed from London, when cocktails become the national drink, the difference between New York City, and London, begins to disappear; and I can now begin to find a common ground for comparison.

In London, if you are a worker, ambitious, eager to accomplish, professional in particular, you feel that there are ten millions of people, the approximate population of London, whom you would like to push out of your way, because

(Continued on page 5)

Shea's, Toronto, Discontinuing Vaudeville—Presenting Two Features on New Bill

Lulu in Hollywood

REVIEW of "Three Kids and a Queen", a Universal production. Directed by Edward Ludwig. Photographed by George Robinson. Cast: May Robson, Henry Armetta, Charlotte Henry, Frankie Darro, Herman Bing, Lillian Harmer, William Burrud, William Benedict, John Miljan, Lawrence Grant, Hedda Hopper, Hale Hamilton, Noel Madison, Tom Dugan, Henry Kolker.

What a Queen (May Robson), and what kids, an ill assorted job lot, Blackie (Frankie Darro), Flash (William Benedict), and Doc (Wm. Burrud). The first two taken from a foundling home, and Doc left on deposit by a dying mother — all the brood taken in with Julia (Charlotte Henry), the daughter of Tony Orsatti (Henry Armetta), a poor barber. The deposit was never collected, and the things that went on "in front of Tony's back" were numerous.

Mary Jane Baxter (the Queen), an eccentric old lady, the richest in the world, who bought a million dollar lot for her dog's playground, is tumbled out of her carriage when the horses, frightened by an auto, run away. When she falls out stunned, the dog jumps out with her, and they are not missed for some time.

In the meantime, the three kids come upon the old lady and are undecided what to do but Doc insists that they take the old lady home and give her first aid. When the lady comes to, she is pretty sniffy and crabby about the hole they are in, the bandages, the food, and everything in general, and Tony wants to know who the old battle-axe thinks she is.

After the discovery of the loss of the old lady, the presumption is that she is kidnapped, and when the papers show photographs of her, veiled, but with the dog well photographed, Tony's troubles begin. His work is simply priceless, and he comes so near stealing the picture that it is not funny. Miss Robson is at her best, and the unfolding of the story of her cure, and her eventual real kidnapping; how Blackie, pretending to be a tough guy helps rescue her, only for her to be placed in an asylum by a scheming nephew, how the nondescript family save her from the asylum and her life of loneliness, is something to behold for laughs, cries and cheers. SOME picture!

"AFFAIRS OF SUSAN", Universal Studios. Directed by Kurt Neuman. Original story by Mann Page. Screenplay by Clarence Marks, H. M. Walker and Andrew Bennison. Photographed by Norbert Brodine, A.S.C. Cast: Zasu Pitts, Hugh O'Connell, Walter Catlett Thos. Dugan, Inez Courtney, James Burke and others.

Susan Todd (Zasu) a worker in a candy factory, seems to be the only one without a date for the Saturday half holiday. Dudley Stone (Hugh) a mechanic in an auto factory is in the same boat. They go to their respective rooms, in the some rooming house, he to look at his model of a tail-light which he has patented, she to talk to her pet goldfish, Jasper. Great minds run in the same channel, both decide on a trip to Coney Island. Gilbert (Walter) is looking for Dudley as he has a message in regard to the tail-light patent, but being the worse for a few drinks, has a time making himself understood. He finds that Dudley is a young man with a straw hat, blue coat and light pants who has gone to Coney, so he starts out to find him.

Dudley sees Susan, they meet, talk, dance, do the Coney Island stunts, and are separated in the crowd, neither knowing the other's name. Gilbert manages to be among those present on all of their rounds. Susan and Dudley, disconsolated, finally go back to their rooming house. Dudley turns on the radio which plays the air to which they have been dancing. It's too much for Zasu's nerves, she breaks down his door to get him to stop, and finds Dudley. So does Gilbert, and all ends well. It's all done in the typical Zasu-Hugh manner. Gilbert is especially good in seeing that they are not "alone together".

Who's Who?

The changes in the personnel of the industry are coming so fast and furiously that it is difficult to keep track of who's who and where. Should some one ask you when was so and so first associated with so and so, and where is he now, or where are they now, the best bet is to just say — YES. That's one swell word anyway, no matter how you spell it. (Excuse me, Lulu for "butting in", but it sounds like "whose your little whosey?" — Eh, what. Editor.

Church Welcomes Movies

WHEN the church condemns moving pictures and movie theatres, it no longer makes news. But when the church welcomes moving pictures and even prays for theatres, that most certainly is news. A vicar here recently offered up a prayer for a new theatre opened in his parish. He said: "Almighty God, accept all efforts for the uplifting in body and soul of Thy people. Keep our recreations and amusements pure . . " The vicar himself is an ardent fan and saw "One Night of Love" three times.

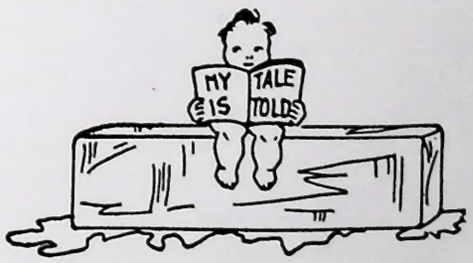
Ray Presents

(Continued from page 4)

they are leisurely "doing", or just drifting. In fact, it is necessary to push these out of the way, because it appears that they are only inspired to move with a zest at four o'clock, which is tea-time.

IN New York, if you are a worker, there are ten millions of people, who are so busy doing things, or trying to get things done, that they push you out of the way; and that keeps up your momentum of motion, in case you have an inclination to lag.

The worker, who has grown up on the American Continent, therefor, finds that it is easier on his, or her body, and soul, to be pushed out of the way, than to be obliged to give ten millions of people a push, out of your way. After seventeen years, I find the answer to the question, what is the difference between New York City and London.



Warner Bros. to Road Show "Anthony Adverse"

Conklin in Winnipeg

"Movie Guide" to be Published by Local Council of Women.

GREAT strides are being made in the campaign for better moving pictures for children, and soon parents may look to see a proper "Movie Guide" published weekly, as is done south of the line, according to a report submitted by Mrs. Howard E. Hastings to the Local Council of Women in Winnipeg.

Working quietly since last spring, this committee has contacted 33 different organizations for support and approval and has obtained the consent of five theatre managers to put on special shows for children Saturday afternoons, Mrs. Hastings said.

Speakers have discussed the topic of controlled moving pictures for children in different parts of the city and two members of the better movies committee are on the better movies committee of the Central Council of Social Agencies.

"We feel we are really gaining ground and getting somewhere," Mrs. Hastings said. "Plans are under way for a proper movie guide to inform parents as to which shows are most suitable for children."

Mrs. Hastings reported that the campaign had been endorsed by many Winnipeg organizations.

Garrick, Winnipeg, Showing "Nell Gwyn"

"NELL GWYN" has reached Winnipeg. She was seen at a private showing in the Film Exchange recently. Then again at the Garrick at its opening. This picture was condemned in the United States. Critics in Winnipeg are wondering why. The Manitoba Censor Board, quite properly, passed it, although there was a slight difference of opinion. Everyone who knows the story of Nell Gwyn must realize that it is not skimmed milk. Yet the version which came to Winnipeg contains nothing to offend, unless, indeed, exception is taken to the whole story of the one-time orange girl who became a king's favorite. Similar tales have formed material for the speaking stage and the screen time and time again, and have never caused the most sensitive eyelid to bat. And when one thinks of Nell Gwyn one cannot but remember that she was largely responsible for the foundation of Chelsea hospital for soldiers and sailors and that the effect of this charity should more than cover whatever sins there were in her case. But in the case of the present version of the tale no such defence is required.

"The Crusades" at Metropolitan, Winnipeg.

"THE CRUSADES", showing at the Metropolitan Theatre in Winnipeg, is a remarkable spectacle. It is being enjoyed immensely. As a DeMille production, it is a good illustration of what Hollywood can do in the way of grandeur and magnificence when there is no tightening of the purse strings, and the producer is given full rein. Students of history may be inclined to wonder where the talented Mr. DeMille obtained his information of the customs of the people in the time of Richard the Lion Hearted. If DeMille is correct, it must have been great to live in those days. Loretta Young is worth the money alone, for the very lovely Berengaria she makes. No wonder they named a swell ship after the lady.

Theatres Win Performing Right Dispute

Judge Parker's Report has been presented to the Secretary of State at Ottawa and is now being issued in pamphlet form. It is a very interesting document to theatre owners and other users of music and will be a work of reference for many years to come.

With special reference to the dispute between the Canadian theatre owners and the Performing Rights Society, Judge Parker finds that the special scale of fees filed in January 1935 is too high. He points out that it is even higher than the compromise schedule adopted in the United States in October 1934. It is also higher in some respects than the English licenses. He therefore recommends that the schedule of fees in force in 1934 should be continued — namely ten cents per seat.

If the Secretary of State accepts Judge Parker's recommendations, no theatre owner in Canada will have to pay more than ten cents per seat during the present year or in future years. This will be quite a saving to the theatre owners as compared with the 12½ cents, 15 cents and 20 cents which the P.R.S. was trying to collect.

With regard to sending reports giving lists of music played, Judge Parker makes certain recommendations. He thinks that these demands should be confined to the larger users of music. In other words, he believes that the small theatre owner, restaurant owner and dance hall proprietor should not be called upon to make these difficult and detailed reports.

With regard to future disputes between music users and the P.R.S. Judge Parker recommends that there should be established an Arbitration Tribunal to which such disputes should be referred. He even goes so far as to say that the P.R.S. should not be allowed to go into Court with trivial cases in order to force the payment of licenses. There is no doubt that the theatre owners have been intimidated in the past by threats of suits of one kind or another. The policy of the Society in this respect seems to have had a very considerable effect upon the Judge's mind and he quite clearly intimates that he does not approve of seeing the Courts used for the collection of license fees.

It is expected that this Report will go before the Cabinet at an early date and it is hoped that official sanction will be given to the Judge's recommendations. In the meantime exhibitors throughout the country may feel quite safe in limiting their payments to the P.R.S. to the maximum of ten cents per seat per annum.

The Musical Protective Society which has handled this matter for theatre owners, broadcasters and others interested, may be trusted to follow up the situation. While the fees may be approved by Order-in-Council, it will probably be necessary to amend the Copyright Act at the next session of Parliament so as to give effect to all the suggestions made by Judge Parker on behalf of the music users.

Correction

We regret that in our issue of Nov. 9th, we omitted to include in the names of the executives of the newly formed company, Dominion Sound Equipments Limited, the name of B. C. Lewis as Sales Manager, heading the sales force, with head office in Montreal, and branch sales organizations at Halifax, Toronto, Winnipeg, Regina, Calgary and Vancouver.

Mr. Lewis is well known to the theatre world of Canada as Theatre Sales Manager with the Northern Electric Company, and now in his position as head of the sales organization of this new company we wish him the best.

G-B's "Transatlantic Tunnel" Plays to Packed Houses at Uptown, Toronto

Show Business

Paul Muni is Selected For Lead in "The Good Earth"

Paul Muni, one of America's outstanding character actors, has won the most important role of his career in the theatre — the leading role of Wang in "The Good Earth".

Irving G. Thalberg's announcement of Muni as his final choice for the leading role in Pearl S. Buck's best seller novel on China follows several weeks of secret tests made at Metro-Goldwyn-Mayer studios.

George Arliss Denies Rumors

Following on the heels of the new contract which he signed with GB, George Arliss emphatically denied the rumors current in the American press concerning his decision to remain in England for the present.

He is confining his picture work to GB for the present, because, as a native born Englishman, he welcomes an opportunity to work in his own country, near his home in St. Margaret's Bay, Kent. He is interested in the recent progress of this company, and feels a change in studio techniques is beneficial to the most seasoned actor. And although he has made hordes of friends in Hollywood, he will take a much needed rest from commuting — after so many years.

U.A. Releases Win Awards at Brussels

United Artists releases achieved a high position in the list of awards made at the International Film Festival recently held at the Brussels Exposition in Belgium.

The special Town of Brussels prize went to "Escape Me Never", the Herbert Wilcox production which United Artists is releasing.

The Grand Medal of Honor for the best photographic reproduction was awarded to "Sanders of the River", the Alexander Korda-United Artists production. "Clive of India" and "Call of the Wild", Darryl Zanuck films which were released through United Artists, also received medals of honor.

The Plateau prizes offered by the Cinematic Press Association went to Walt Disney's Films, "The Band Concert" and "Who Killed Cock Robin?" All Disney productions are released through United Artists.

Leslie Howard Impressed by Anita Louise

Leslie Howard was so deeply impressed by the performance of Anita Louise as Titania, the fairy queen, in Max Reinhardt's production, "A Midsummer Night's Dream" that he now is seeking consent of Warner Brothers studio to borrow the clever young actress for Ophelia in his projected New York stage presentation of "Hamlet".

Helen Morgan in "Show Boat"

Carl Laemmle, Jr., announced that he had signed Helen Morgan to play her original role of Julie in "Show Boat", which will go into production at Universal City as soon as the rest of the cast can be chosen.

Clark Gable, Jean Harlow, Myrna Loy in Cast

Three leading stars of the film world whose combined popularity possibly outshines any other star triumvirate, are to be united in one of the most important pictures of Metro-Goldwyn-Mayer's 1936 season.

They are Clark Gable, Jean Harlow, and Myrna Loy.

The picture that is to bring them together is to be Hunt Stromberg's production of Faith Baldwin's best seller novel of metropolitan life, "Wife vs. Secretary".

Clarence Brown, as a reward for his direction of Greta Garbo in "Anna Karenina" and of Eugene O'Neill's classic "Ah, Wilderness", has been assigned as director.

Production started at RKO Radio on a new comedy short, "Average Man", with Edgar Kennedy featured. In the cast are Florence Lake, Kitty McHugh, Dot Farley and Jack Rice. Art Ripley is directing.

"Average Man" was written by Art Ripley and John Grey.

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Toronto Theatres

LOEW'S—Manager Jules Bernstein — Metro-Goldwyn-Mayer's "I Live My Life", with Joan Crawford, Brian Aherne, and Frank Morgan.

TIVOLI—Manager D. Krendal — Clark Gable in "Call of the Wild", a United Artists release, and as an added attraction, Otto Kruger and Martha Sleeper in "Two Sinners", a Republic release.

UPTOWN—Manager Tom Daley — "Transatlantic Tunnel" with Richard Dix and Madge Evans, a Gaumont-British production, released in Canada by Regal Films Ltd.

IMPERIAL—Manager Jack Arthur — "In Old Kentucky", with Will Rogers, a Fox feature.

SHEA'S—Manager Jerry Shea — "His Night Out", starring Edward Everett Horton, released by Universal, also "Harmony Lane" with Douglas Montgomery, an Empire Film release.

Nazimova of Screen and Stage Fame, Appearing in "Ghosts" at Royal Alexandra, Toronto

Editors Are Writing Editorials On It!
Critics Give It Highest Sort of Praise!
Your Patrons Are Demanding It!

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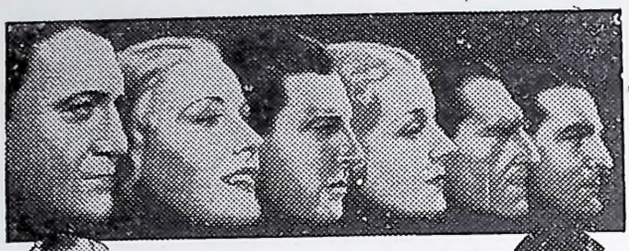

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LESLIE BANKS

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G. Aubrey Smith - George Arliss - Walter Huston

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